



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

difference. Such a timid progression as this left the musical wants of the time quite unsatisfied.

But composers themselves, except some few of the chief, are as little settled in public opinion as their works; and no one who labours for fame can hope for content unless ready to sacrifice all that he has done for the general advancement of the art. How little have the Italians of the last century been rewarded in public opinion for their great and eminent services to music! It was surprising to us to turn over at a late sale the MSS. of their learned compositions which formerly belonged to the library of our old Royal Academy of Music, and were, we believe, collected by Dr. Pepusch. Dr. Boyce said that Handel owed much to Colonna, and he might have added to Clari, and Purcell, and Croft:

Our English vocal composers, whose names are getting paler in the distance of history, have not lived in vain if their works have found new channels of progress, and now circulate among audiences and performers more numerous, than the authors contemplated. Singing is our first school of music, and the best writers have borne testimony to the superior tone of the English choir. The future prosperity of the art in this country depends much on this branch of practice, as it constantly enlarges the circle of the friends of music.

*Conclusion.*

### THE CONCERT SEASON.

WE have now arrived at a point in the year at which what is called "The Concert Season" may be considered over. It will not, therefore, be altogether unprofitable to glance at its character and probable influence on musical interests and prospects.

For some years it has been the practice, and not without reason, even by our best musicians, to lament that which may in some degree be considered the decline of the musical cause, and, as a consequence, the diminution of their incomes—for certainly no art can be said to flourish while its professors are neglected or positively underpaid. Annual concerts have been found unprofitable speculations; classical performances have failed to be remunerative—popular concerts have almost become a byword—a national opera has been certainly consigned to oblivion, and even the greatest foreign lyrical establishment has involved its manager in ruin.

Yet amidst all this discouragement we have had during the present season some of the most gratifying proofs that the spirit of our native musicians is not altogether broken; compositions by our countrymen have been brought before the public, of a character higher than which no nation can boast—classical pianoforte, and other instrumental works, the effect of which, if it be not to put money into the pockets of their authors, must be to enhance their reputation and add lustre to the art they profess. In making these remarks, we should be doing less than our duty did we not specifically direct attention to the series of classical entertainments recently given by Mr. Sterndale Bennett, by Mr. Brinley Richards, by Mr. Neate,

by Mr. G. Kiallmark, and by Mr. Aguilar. In the compositions by each of these gentlemen, no less than in their performance, may be discovered some of the highest and best specimens of the class to which they belong, and we hope the time is not far distant when merits of such artists shall be acknowledged not only by the critical and the musically educated, but by the testimony of universal and popular appreciation.

While referring to this subject, we ought also to record the successful termination of a series of concerts given by what has been called "The New Philharmonic Society," an institution which rather suddenly started into existence in the spring of the present year. Although the native compositions brought into public notice by this society have not been transcendently successful, yet enough has been done to hold out a hope that in coming years the native musician will sometimes find a receptacle for his works, from which they may have a chance of emerging, stamped with the mintmark of public favour and critical approbation.

Another gratifying circumstance presents itself to our recollection, in the promised production of two new oratorios, by Englishmen, at the approaching Norwich Festival—Mr. Pierson's *Jerusalem*, and Dr. Bexfield's *Israel Restored*, in regard to both of which we have received very flattering accounts.

In reviewing, therefore, the past musical season, although we believe, in a pecuniary point of view it has proved nothing short of a positive failure, we have still the pleasing reflection that some good has been achieved for music, as an art, and we sincerely hope that the position so justly assumed by those who in perpetuating it, have had to bear pecuniary loss, will be firmly maintained, and also produce a more satisfactory result hereafter.

VERNON.

### THE ANNUAL MEETING OF CHARITY CHILDREN, AT SAINT PAUL'S CATHEDRAL.

[An article under this head, from an esteemed contributor, is in type, but at the last moment press of other matter has obliged us to defer it until our next.]

### Correspondence.

*To the Editor of the "Musical Times."*

DEAR SIR.—An item for your next Musical paper:—

Lowell Mason, Esq., of Boston, U.S., has purchased the Valuable Library of Rinck, the late celebrated German Composer, and it is now *en route* for Boston, U.S.

The Treasure consists of—

1st.—Various works on the History, Biography, and General Literature of Music; including Sets of the various Musical Periodicals of Germany during the last 50 years.

2nd.—Theoretical works:—Very Extensive Collection, indeed all the books on the Science of Music which have been published in Germany.

3rd.—Books of Church Music, Masses, Motetts, &c., with many old and valuable books of Chorals, from the 16th Century down to the present time.

4th.—Organ Music:—An Extensive Collection by German Writers.

5th.—Scores of Operas and other vocal works, especially of the older German School.

6th.—Very many Educational Works, Singing Schools, School Song Books, &c.

7th.—Much Manuscript Music, including a Collection

Continued from page 22.

of Psalms for Double Choir by Rinck, and other valuable Organ and Vocal Music which has never been published.

8th.—Autographs by many of the German Composers.

9th.—A large Gallery of Portraits, many of which are now exceedingly rare.

In all several thousand volumes. Recently the rare and valuable Theological Library of Neander went to America; added thereto our transatlantic friends have a truly valuable counterpart, and we rejoice that it has fallen into such good hands as Mr. Mason, whom we doubt not will impart, by his able pen and generosity, its most valuable portion to the American people, for whom he has done much to cultivate a taste, and enrich their store-house of musical knowledge.

C. F. D.

## TAXES ON KNOWLEDGE.

The direct Taxes\* on this number of

<i>Musical Times</i> . . . . .	£5 3 10
Brought forward since January . . .	36 7 10

£41 11 8

\* See details in former numbers—but it must not be forgotten that this heavy Tax is on our humble three-half-penny periodical.

## TO CORRESPONDENTS.

A Provincial.—*The Full Scores of Beethoven and Haydn's Symphonies are printed, and may be bought in London.*

Wilham.—*The choice of Recitative or Chorus for the commencement of an Oratorio must depend on the subject to be musically illustrated and the composer's judgment.*

J. A. S.—*Ballads are not suited to the pages of the Musical Times. You would do well to study music, if you have the ambition to be a composer, and compose many things before committing one to print.*

A Young Lady who copies music, should remember that if every one made MS. copies as she claims to do, the New Songs which she considers indispensable would not be forthcoming, as the poor composers would never be paid. Copyright appears the only way which has yet been contrived to secure to an author remuneration for his work. The high price charged by Music-sellers generally, is doubtless the immediate cause of MS. copies being made, (it is to be noticed that few persons are induced to multiply a copyright book by manuscript,) and that reducing the price of Musical Works would be the effectual mode of stopping individual manuscript multiplication.

Quintin D. \* \* \* will find Schneider's Organ School and his Trios the best study for the use of the pedals of an Organ. For Gregorian Music apply to our publisher.

A Schoolmaster will see that his proposal is anticipated by Novello's School Round Book: a copy shall be sent to any address he will name.

## Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The sixth concert took place on the 31st of May. Spohr's Sinfonia No. 2; Beethoven's in C minor; an overture (MS.), Cherubini; Beethoven's "Men of Prometheus;" Concerto, violin, (Mendelssohn); and a Fantasia on Scotch airs by Joachim, were the instrumental pieces. Spohr's claim to be ranked amongst the best symphony writers has long been undisputed—originality and inspiration are both to be found in his D minor Symphony: in each movement of this charming composition the heart of a musician and the hand of an accomplished writer are to be traced. The Symphony in C minor has been so frequently heard at these concerts,

that it would be a marvel, with such a band and such a director, did its execution stop very short of perfection. The overture by Cherubini, written many years ago for this society, has not been performed since its first production: there are some good points in it, but as a whole, it is not entitled to much more than a passing notice. Madame Clara Novello sang Mozart's song from *Figaro*, "Al Desio," with the most refined taste and expression; nor was she less successful in her treatment of the "Bel raggio," from *Semiramide*; Herr Staudigl also sang two songs.—The seventh concert was given on the 14th. Mozart's G minor Symphony, and Beethoven's in D, were played: the symphony by Mozart has the prestige of being his favourite instrumental work—less grand than some by the same hand, it is marked by a wondrous flow of melody and by simplicity of construction and detail; the difficult symphony by Beethoven received admirable treatment. Herr Paner played a pianoforte concerto. Madame Castellan, Herr Formes, and Signor Gardoni were the vocalists. Mr. Costa conducted.

NEW PHILHARMONIC SOCIETY.—The fifth concert of this society, given at Exeter Hall, on May 29th, proved the most attractive of the series. Mendelssohn's Symphony in A, No. 2; Berlioz's Overture "Les Francs Juges;" Beethoven's "Leonora;" Weber's "Invitation a la Valse," were among the most striking of the instrumental music. Besides this, Signor Sivioli played a Concerto on the violin; M. Silas his own Concerto (D minor) on the pianoforte; and Miss Louisa Pyne, M. Tedor, and Herr Holzel, were the vocalists. The performance of Mendelssohn's symphony was faultless—every point was taken up with the most unerring precision, and the effect produced on the audience was one of unmixed gratification. Weber's popular pianoforte piece has been skilfully arranged by Berlioz, and proved a very agreeable finale to the concert. Sivioli's treatment of Mendelssohn's violin concerto was excellent; in reading and execution nothing could surpass it. Miss Louisa Pyne sang a song by Smart from a MS. opera, with artistic feeling; the song is one of more than ordinary merit. The last concert (the sixth) took place on the 9th of June. The first part consisted of Beethoven's Choral Symphony—the second time of its performance at this series of concerts; the great success which attended its first introduction warranted its repetition: the solo parts were sung with fine taste by Madame Clara Novello, Miss Williams, Herr Reichart and Staudigl. The first-named artist was encoired in a soprano air which formed part of a selection from Dr. Wylde's Cantata, "Prayer and Praise." The Jubilee Overture, by Weber, brought an excellent concert to a close. We have elsewhere referred to the achievements and prospects of this society.

ROYAL ACADEMY OF MUSIC.—The third concert of the season was given on the 5th. The compositions by the pupils were of a highly creditable character—an Overture by Mr. Banister, a Part-song by Miss Rowe, and a MS. Song by Miss Spratt, each gave evidence of musical talent. Of course, these reunions are held for the encouragement of the students, whose energies are stimulated more by a prospect of hearing their works performed in public, than to give occasion to critical analysis. Amongst the pieces, the execution of which called for remark, the most perfect was a Madrigal by Waelrent, sung with full effect; indeed that kind of feeling and judgment was infused into it, which alone renders madrigal singing acceptable. The vocalists generally exhibited the effects of good tuition—most of them under the able guidance of Mr. Crivelli have ample opportunity, combined with talent and perseverance, of asserting their claim to public favour.

CONCERTS.—Among the most attractive concerts which occupy the attention of the public at this season, Miss BASSANO and HERR KUHE should be recorded. Madame Clara Novello (who was received with enthusiasm, and